

The
Cleveland
Museum
of Art

MEMBERSHIP

Members Magazine

Current Exhibitions

Cover: This recently acquired portrait of St. Luke from a 15th-century Central Ethiopian gospel book shows influences of early Byzantine art. See the story on page 4.



*Lynn Geesaman,
Parc de Sceaux,
France, 1995.
Gelatin silver
print. Courtesy of
Catherine
Edelman Gallery,
Chicago*

TREASURES FROM THE ROYAL TOMBS OF UR

Gallery 101, through April 23

Exquisite objects from the dawn of civilization

Supported in Cleveland by The Hershey Foundation, The John C. and Sally S. Morley Family Foundation, and Kohrman Jackson & Krantz

LYNN GEESAMAN PHOTOGRAPHS: POETICS OF PLACE

Gallery 105, through May 24

Lyrical landscapes with rigorous formal structure

INK PAINTINGS AND ASH-GLAZED CERAMICS: MEDIEVAL CALLIGRAPHY, PAINTING, AND CERAMIC ART FROM JAPAN AND KOREA

Galleries 111–113, through May 28

The artistic culture of medieval Japan and Korea in selections from a private collection

EAST MEETS WEST: TRADITION AND INNOVATION IN MODERN JAPANESE PRINTS

Galleries 109–110, through May 28

A wealth of creative approaches to printmaking

CLEVELAND BUILDS AN ART MUSEUM, 1884–1916

Lower Level/Education, through Spring

Photos and drawings from the archives document the 1916 building's design and construction

Supported by Patron Sponsors Leigh and Mary Carter

From the Director

Dear Members,

The remarkable capacity of the Cleveland Museum of Art to span the globe and recorded history is especially evident this month. *Treasures from the Royal Tombs of Ur*, celebrating what could be called the world's oldest urban civilization, which flourished more than 4,000 years ago between the Tigris and Euphrates rivers, continues through Sunday the 23rd in the main special exhibition gallery. *Ink Paintings and Ash-Glazed Ceramics*, from the fine collection of George Gund III, brings remarkable works created in Japan and Korea between the 14th and 16th centuries. Michael Cunningham, curator of Japanese and Korean art, talks about this exhibition at 6:30 on two consecutive Wednesdays, the 5th and 12th. A companion show explores a very different world of contemporary Japanese printmaking. Lynn Geesaman's photographs, meanwhile, were made in formal gardens around the United States and Europe in the past 17 years. Finally, visit the lower education level and peruse the drawings, site plans, and photographs made during the planning and construction of our original 1916 building, the exterior of which is currently undergoing a critically needed renovation.

Reinstallations of the permanent collection galleries continue. The 17th- and 18th-century European paintings galleries, including the large Reinberger gallery, just reopened after a brief closure. Gallery 210, housing Early Christian and Byzantine art, will be closed through the summer. The current installation, opened in 1971, will be reworked presenting objects such as the

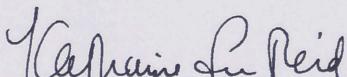
Icon of the Virgin tapestry, the Jonah marbles, and the gold Constantinian pendant in a new light. The late Robert P. Bergman will be honored in this gallery on Friday, September 15, with a ribbon cutting and weekend symposium titled *The Museum and the Community*. Look for more details in the coming months.

Music and performing arts offerings range from Icelandic chamber music to Brazilian contralto Virginia Rodrigues to Kentucky folksinger Jean Ritchie. The film series celebrates the great French screenwriter Jacques Prévert.

On the cover of this magazine is another notable recent acquisition. Stephen Fliegel writes about this beautiful 15th-century Ethiopian manuscript leaf, and the remarkable artistic tradition it represents, on page four. You will also find in these pages a profile of the museum's distinguished expert on the art of India and Southeast Asia, Stan Czuma, a curator whose sure hand has been important in this area for more than 30 years. I'm pleased also to announce that the museum has won the Friend of India Award from the Federation of Indian Community Associations of Northeastern Ohio.

Please do come and enjoy the museum's global offerings. We look forward to welcoming you.

Sincerely,



Katharine Lee Reid
Katharine Lee Reid, Director



Katharine Lee Reid with attendees at a special event presented by the African-American Community Task Force, days after the announcement in January of her appointment as director of the museum. Left to right: Rev. Rodney Thomas, Mrs. Reid, David Driskell, Mr. and Mrs. Clinton Sampson, and Bracy Lewis.

Donna T. Ruffman

St. Luke in Ethiopia

Christianity arrived in Ethiopia in the fourth century, long before northern Europeans had embraced the faith. Ethiopia therefore emerged almost simultaneously with Byzantium as one of the East's great Orthodox states. Infused with singular traditions after centuries of independent development, the Ethiopian faith of today may be the closest in form to that practiced by early Christians. A striking manuscript leaf from a 15th-century Ethiopian gospel book provides eloquent testimony to the vibrancy and richness of this artistic tradition. Bearing a portrait of the evangelist Luke, the leaf is the first work from Ethiopia to enter the museum's collection.

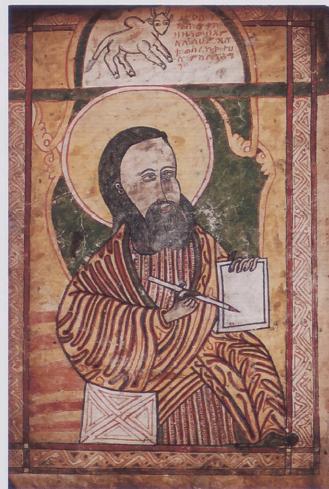
Like Byzantine and Western gospel books, the volume to which this leaf originally belonged included the accounts of the life of Christ by the four authors of the gospels: Matthew, Mark, Luke,

and John. The format and pictorial tradition of medieval gospel books was well established and far-reaching throughout both Eastern and Latin Christendom. These volumes customarily began with canon tables (concordances of the gospels). Each gospel was then typically introduced with a portrait of its author, nearly always represented as a scribe, pen in hand, writing into a bound codex or scroll.

Typical of icon and manuscript painting in Ethiopia, the museum's recently acquired leaf is decorated with a bright palette of red, green, and yellow combined with a joyous interplay of geometric pattern. Above is a semicircular canopy, outlined with vine tendrils. Luke's identity is reinforced by his symbol, the ox; a short identificatory text in *geez*, the ancient Ethiopian language, appears in red.

All manuscript and icon painting in Ethi-

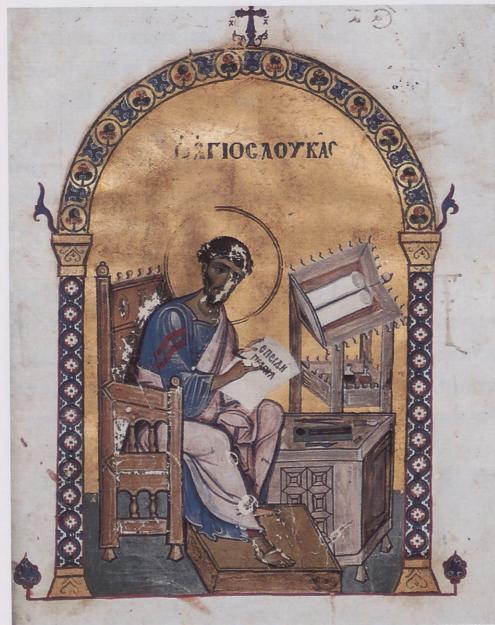
The generally realistic treatment of the figure of Luke suggests that the artist was influenced by Fere Seyon's court style (ink and tempera on vellum, 37 x 25 cm, Purchase from the J. H. Wade Fund 1999.212).



opia was confined to monastic artists. Ethiopian gospel books were usually commissioned by the abbots of the great monasteries, where artists were consistently trained. Some Ethiopian emperors are known to have attracted monastic scribes and artists to their courts for private commissions. Manuscript painting in Ethiopia followed ancient traditions, and 15th-century manuscripts are often copies of ninth-century manuscripts that no longer exist. The identity of this leaf's illuminator is not firmly known.

Stylistically, the leaf draws some inspiration from Ethiopia's most important monastic painter, Fere Seyon, who painted for the imperial court from about 1445 to 1480. Fere Seyon's figure style and his preferred subject matter, which drew on Byzantine or Italian models owned by the court, had enormous influence during the second half of the 15th century. The portrait of Luke, like the icons painted by Fere Seyon, exudes soft forms, a gentle and somewhat melancholy expression, and generally realistic figural proportions (the

The two wings from a triptych on the facing page, showing Saints Peter and Paul (left) and Abraham with Isaac and Jacob (right), are by Fere Seyon, who was active at the court of Emperor Zara Yaqob (r. 1434–68) (tempera on panel, 58 x 30.8



This leaf, showing the evangelist Luke, comes from a lectionary (a volume of gospel readings used in the liturgy) that was presented to the Holy Trinity Monastery at Chalke in 1063 by Empress Katherine Komnene (ink, tempera, and gold on vellum, 29 x 22.5 cm, Purchase from the J. H. Wade Fund 1942.1511). Byzantine art was always infused with a sense of the body's mass and the quiet dignity of classical antiquity from which it derived. Miniatures like this may have served as models to Ethiopian illuminators.

head was typically portrayed large), in contrast to the more abstract style practiced in northern Ethiopia. The widespread network of patronage by which abbesses, abbots, emperors, and aristocrats sponsored the production of illuminated manuscripts and icons collapsed abruptly after 1527 with the Muslim invasions.

Strategically located at the horn of Africa, Ethiopia attracted many travelers. Ethiopians, in turn, were great travelers in their own right, often venturing on pilgrimages to the holy sites of Palestine and Egypt and even beyond to Constantinople and Rome. Their art draws upon the rich diversity of the peoples they encountered—of the African hinterland, the Near and Far East, and Christian Europe. The ancient Greeks regarded the Ethiopians as “one of the best peoples in the world.” The museum’s portrait of St. Luke points to a vibrant, compelling heritage.

■ Stephen N. Fliegel, Associate Curator of Medieval Art

and 58 x 29 cm, courtesy Institute of Ethiopian Studies, Addis Ababa, Inv. 4324). The large heads, individually striated hair, and bold primary colors typify his work. That we even know Fere Seyon's name is unusual, since Ethiopian artists rarely signed their work.



With its emphasis on powerful design, expressive facial features, and draperies delineated by strong diagonals, this portrait of St. Anthony painted circa 1450–1500 in a northern Ethiopian monastery differs fundamentally from the softer, sweeter style then patronized at court (ink and tempera on vellum, 16 x 23 cm with facing page, courtesy Institute of Ethiopian Studies, Addis Ababa, MS 74).

A Passion for India

The most memorable trip is the first trip you take," recalls Stanislaw J. Czuma, the museum's George P. Bickford Curator of Indian and Southeast Asian Art, and Case Western Reserve University's Maxeen J. Stone Resident Scholar of Asian Art. "For me, that was when I went to India in 1958. I was young and very impressionable. I visited the early Buddhist sites such as the Sanchi stupa and the rock-cut temples of Ajanta and Ellora, and became enslaved by their monumental majesty and serene beauty."

How does a man born in Warsaw, Poland, end up in Cleveland, Ohio, as an expert in the art of India and Southeast Asia? "It was very difficult to gain permission to leave Poland during the 1950s," says Czuma, "but my dad had lived in London since the war and I was granted a visa to visit him. I never went back. Soon after, I was offered a fellowship to go to India to Banaras Hindu University and later on to Calcutta University. During that time, I visited many historical sites."

Czuma, who earlier had earned a master's degree in Western art from Jagiellon University in Cracow, left India to study at the Sorbonne in Paris. France was strong in Indo-Chinese studies, which led him to concentrate on the art of Southeast Asia. But India was still his primary interest, so he decided to continue his studies in the United States.

He entered the University of Michigan, obtaining his Ph.D. there in 1968, then embarked on a two-year postdoctoral internship with the Cleveland Museum of Art, working jointly with Sherman Lee to organize the *Ancient Cambodian Sculpture* exhibition. "I was working as curator of Asian art at the Brooklyn Museum a few years later," he recalls, "when Sherman called and offered me a job."

"The Cleveland museum already had quite a spectacular collection by then. In 1973, we added a number of very important pieces, among

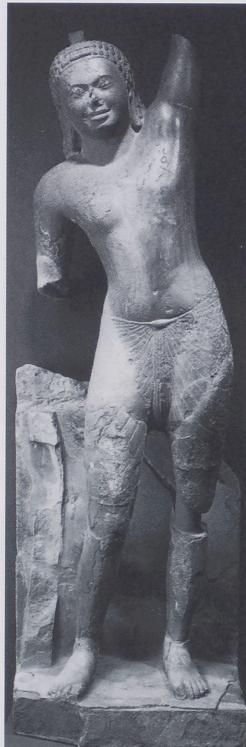
The lower portion of the sixth-century limestone sculpture Krishna Govardhana (above) was discovered by Czuma while strolling through a Brussels garden (h. 200.8 cm, John L. Severance Fund 1973.106). The work represents the god in his aspect as the savior of mankind: by lifting Mount Govardhana, Krishna provided his followers with

them the sixth-century pre-Angkorean torso of Krishna Govardhana and a set of rare Indus Valley seals. We acquired another important group in 1982, including the 11th-century sandstone *Mithuna (Lovers)* from Khajuraho in India. The most significant acquisitions of recent years are a Cambodian monumental male stone torso and a bronze of Durga, both dating from the tenth century, and the Gandharan relief of the Temptation of Buddha by the evil forces of Mara."

When the image of Krishna Govardhana was acquired in 1973 from the well-known private collection of Adolphe Stoclet in Brussels, the lower portion of the stele with the legs was missing. Many fragmentary pieces of early pre-Angkorean sculptures found in the hamlet of Phnom Da by French archaeologists in 1935 had been sent to Stoclet. They were in such poor condition, however, that the task of restoration proved too onerous for a private collector. The fragments were forgotten and buried in Stoclet's garden, where they lay for the next 40-odd years until Czuma traveled there and, while walking past a flowerbed, discovered a fragment of a thigh—with the unmistakable incisions of sampot drapey. It's one of the great sleuthing stories in museum lore.

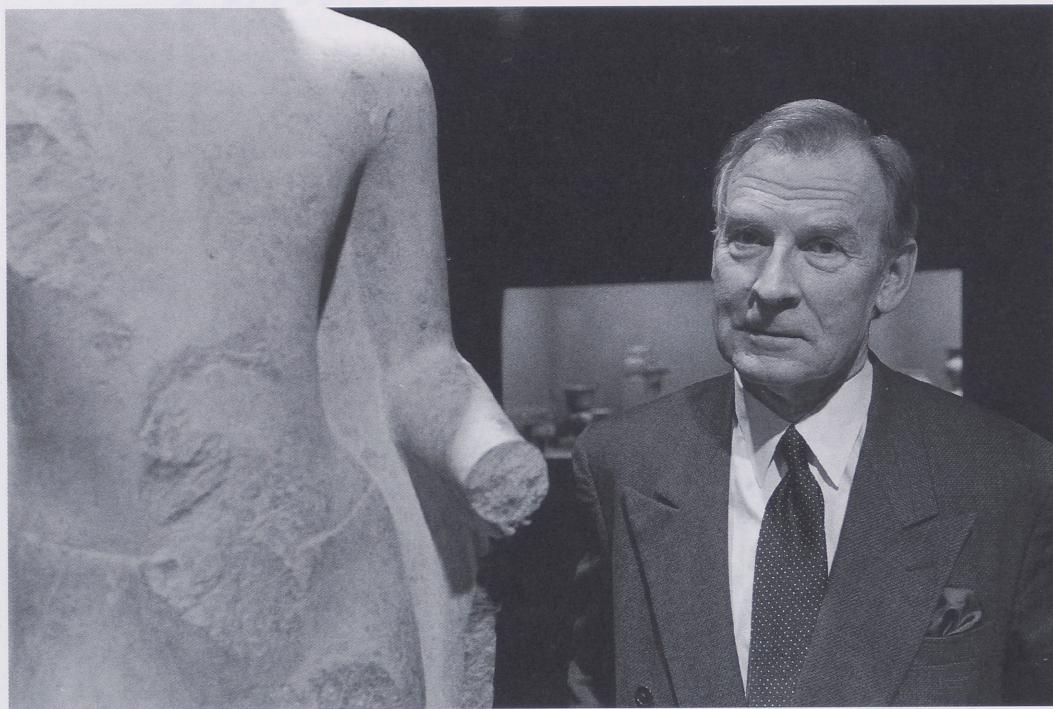
Aside from the fragments used to complete the sculpture, there were many more which did not belong to it. "I have a couple of crates of additional fragments," says Czuma. "I can only suppose these must go with the sculptures preserved in the National Museum in Phnom Penh. I have attempted to return these to Cambodia, but the political situation has prevented it." For years, Czuma sat on the International Committee for the restoration of the temples of Angkor Wat in the jungles of Cambodia, and traveled there several times in the 1980s when the United States still had no diplomatic relations with Cambodia. The restoration teams came from other communist countries or sympathetic neutral states such as

shelter from torrential rains and flooding. Aside from the great art-historical significance of this image and its rarity (only a handful of images of the early Phnom Da style are known, most of them in the Phnom Penh Museum in Cambodia), in purely aesthetic terms it is one of the world's sculptural masterpieces.



Stan Czuma stands in the entrance to the Asian galleries next to a seventh-century sandstone Buddha from Thailand (h. 132.7 cm, Leonard C.

Hanna Jr. Fund 1973.15). This exceptionally beautiful and monumental sculpture depicts Buddha with his body gracefully flexed in the tribhanga posture.



India. He was invited to go with a group from India, and also by a team of Poles. Poland had been devastated in World War II and the Poles thus had much experience in restoring historic sites.

“Anyone who sees Angkor Wat for the first time is completely overwhelmed by this stupendous architectural complex. Some temple-ruins are overtaken by the jungle, with tree trunks and roots entwined among the architectural remains. This has an awesome, unreal effect which is not easily forgotten.”

Czuma’s passion and sense of adventure infuse his work, both at the museum and as a professor at CWRU. “In teaching, it’s very important that everything be seen in context,” he says. “In-

dian and Southeast Asian art is art in service of religion. Consequently, it’s necessary to understand its religious, iconographic, and historic significance.

“That said, however, I am a believer in the aesthetic approach. While historic, religious, and other aspects are important, what counts ultimately is the aesthetic merit of an object. One of the reasons the Cleveland Museum of Art’s collection is so greatly admired is that we have always subscribed to this approach. The beauty of the object should speak for itself.”

■ Gregory M. Donley, Magazine Staff



In 1985, as Czuma organized a major traveling show of Kushana sculpture, the museum acquired four “Begram ivories,” including Ladies Entertained by Dancers (h. 7.5, w. 17 cm, Leonard C. Hanna Jr. Fund 1985.103). Made in Afghanistan in Begram (ancient Kapasia), the ivories date to the first or second century AD.

East Meets West

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TRADITION
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PRINTS

Through May 28

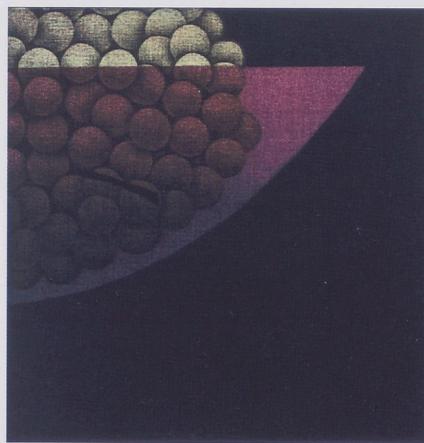
The Japanese woodcut tradition spans more than a thousand years. Best known are the exquisitely crafted color woodcuts of the 18th and 19th centuries that depict *ukiyo-e* ("images of the floating world"): scenes of everyday life and worldly pleasures such as beautiful women, Kabuki actors, erotica, and landscape. By the end of the 19th century, this insular tradition had become stagnant: there was no strong artistic leadership, and the market was flooded with mediocre copies. In the years between 1900 and 1915, however, there emerged two movements that revitalized the woodcut tradition and sparked the beginning of modern printmaking in Japan.

The *shin-hanga* ("new prints") movement emphasized the creation of new images that combined modern design with exceptional artistic and technical craftsmanship, epitomized by *ukiyo-e* prints at their peak. Following the traditional system, a publisher commissioned original designs from artists, then employed specialized block carvers and printers to make the prints. Publishers generally limited subject matter to es-

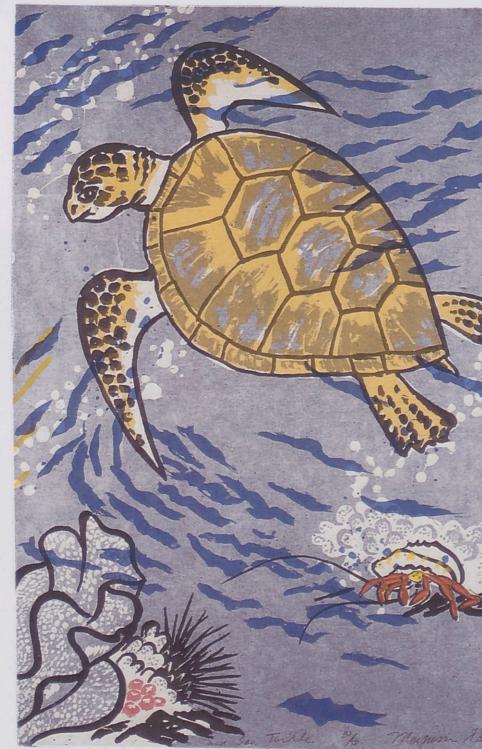
tablished *ukiyo-e* themes. *Sōsaku-hanga* ("creative prints") were stimulated by the fine arts status accorded to prints in the West. Despite its long tradition, printmaking always held a low rank within the hierarchy of fine arts in Japan. Inspired by Western individualism, *sōsaku-hanga* artists sought participation in all phases of the printmaking process (designing, cutting, and printing), believing that involvement from conception to realization was essential to the expression of one's creative ideas.

The incorporation of Western techniques and artistic ideas was gradual at first, but accelerated after World War II when customary training of printmakers through apprenticeships with master

craftsmen increasingly gave way to the broader Americanized art curricula introduced at Japan's universities. *Sōsaku-hanga* became more influential after the war, gaining recognition in international exhibitions and maintaining a dominant position in Japanese printmaking until the 1960s and '70s. The crusading spirit of *sōsaku-hanga* began to wane as the taste for European and American styles intensified, and the resulting in-



Grapes (Raisins) by master mezzotinter Yozo Hamaguchi (b. 1909) is from a 1978 portfolio (platemark/ image 11.9 x 11.8 cm, sheet 37.8 x 23.8 cm, Gift of The Print Club of Cleveland in memory of Moselle Taylor Meals 1979.34).



In her color screenprint diptych, *Manjusuri and Sea Turtle* from 1989, the feminist artist Mayumi Oda (b. 1941) portrays *Manjusuri*, the traditionally male bodhisattva of perfect wisdom, as a voluptuous nude woman (each sheet/ image: 97.6 x 65.3 cm, Gift of the artist 1994.77a-b).



The leading *sōsaku-hanga* artist Kiyoshi Saito (1907–1997) uses the woodgrain of his blocks to suggest varied patterns and textures of costume and setting in the color woodcut *An Apprentice Geisha (Maiko)*, Tokyo, from 1960 (image 52.8 x 38.3 cm, sheet 60.5 x 45.7 cm, The Kelvin Smith Collection, Gift of Mrs. Kelvin Smith 1985.395).

ternational environment further expanded the printmaking field. Etching, mezzotint, and lithography—rarely seen in earlier Japanese printmaking—grew in popularity, radically altering the Japanese graphic vocabulary.

Although varied in approach, medium, and style, modern Japanese prints often display certain aesthetic sensibilities as well as subjects distinctive to Japanese culture. A respect for materials is evident in the handmade papers and continued use of traditional tools, which are often combined with cutting-edge technologies. Impeccable craftsmanship, usually coupled with technical virtuosity, is also common, as is sensitivity to surface tone and texture. Some printmakers make reference to conventional Japanese figure and landscape themes, while others retain a sense of design (characterized by flat patterns and abstract form) that reflects the compositional approaches found in traditional calligraphy, ink paintings, and ukiyo-e prints.

This exhibition offers an overview of the diverse printmaking styles and techniques explored

by Japanese artists during the last century. Represented are the shin-hanga artists Hiroshi Yoshida and Kawase Hasui; *sōsaku-hanga* artists Shiko Munakata and Kiyoshi Saito; master mezzotinter Yozo Hamaguchi; artists exploring the eclectic resources of recent decades such as Keisuke Kinoshita and Mayumi Oda; and American artists such as Daniel Kelly, Margaret Kennard Johnson, and Micah Schawberow who are living, lived, or trained in Japan. The works are drawn primarily from the museum's collection, supplemented by generous loans from a few private collections. Over the years several donors have made major contributions to the museum's collection of 20th-century Japanese prints, including Mr. and Mrs. Kelvin Smith, Mitzie and Daniel Verne, and especially Mr. William Ward, the museum's chief designer for many years, who, in addition to giving prints (with his wife, and then in her memory), continues to fund purchases for the collection.

■ Shelley Langdale, Assistant Curator of Prints

Music and Performance

Two **Gala Music Series** concerts highlight the month. On Wednesday the 5th at 7:30, early music practitioners *The Bottom Line* present works by Marin Marais and Antoine Forqueray. The dynamic piano/vocal duo of *Bolcom & Morris* perform great American songs on Wednesday the 19th at 7:30. Free lecture at 6:30 in the recital hall before each show. Tickets \$20 or \$18; CMA and Musart Society members, senior citizens, and students \$16 or \$14; special student rate at the door only \$5; all at the ticket center.



Seven **Musart Series** concerts begin Sunday the 2nd at 2:00 with the *CWRU Wind Ensemble*. On Friday the 7th at 7:30, *The Škampa String Quartet* performs works by Mozart, Beethoven, and Smetana (\$10; free to Musart members; CMA members \$5). A piano lecture/demonstration with *Anthony Molinaro* is Saturday the 8th at 10:00. At 2:30 on Sunday the 9th, Molinaro performs J. S. Bach's *Goldberg Variations*. On Wednesday the 26th at 7:30, *Cleveland State University New Music Associates* appears with guest composer *Shulamit Ran*. The *CWRU Early Music Singers* perform in the garden court on Friday the 28th at 7:30. On Saturday the 29th at 3:00, lutenist Richard Stone plays Bach in the garden court. Then on Sunday the 30th at 2:30, the *Cleveland Composers Guild* presents new music for organ. Two **Curator's Organ Recitals** at 2:30 on Sundays the 16th and 23rd feature Karel Paukert.

Free admission, unless indicated. Details appear in the daily listings. Recordings from museum concerts air Monday evenings from 10:00 to 11:00 on WCLV (95.5 FM). For information, call ext. 282.

Performing Arts

Don't miss fine Brazilian contralto *Virginia Rodrigues* in her Cleveland debut concert, Friday the 14th at 7:30 (single tickets are \$24 and \$21, \$19 and \$17 for CMA members). Kentucky folk music legend Jean Ritchie stops in Friday the 28th at 7:30 (tickets \$15 for CMA and Folknet members, \$17 others). Presented in conjunction with Folknet. **Coming in May:** The *Ghazal Ensemble* brings music of the Silk Road, Friday, May 5 at 7:30.

Curator's Lecture 6:30 *Medieval Japan: Ink Painters and Potters*. Michael Cunningham, curator of Japanese and Korean art

Preconcert Lecture 6:30 *Beverly Simmons* gives a free lecture

AIA Lecture 7:00 *Roman Shelters, Baths, and Kilns: Excavations from the Port City of Leptiminus, Tunisia*. Lea Stirling, University of Manitoba

Film 7:30 *The Crime of Monsieur Lange* (France, 1935, b&w, subtitles, 90 min.) directed by Jean Renoir, with René Lefèvre, Jules Berry, and Sylvia Bataille. Euphoric political comedy about what happens at a publishing house when the boss disappears with the firm's cash. Written by Jacques Prévert. New 35mm print! \$4 CMA members, \$6 others

Gala Concert 7:30 *The Bottom Line: "Angels and Devils"* *Paulo Pandolfo, Guido Balestracci, viola da gamba; Scott Pauley, theorbo; Mitzi Meyerson, harpsichord*. With a fresh approach to baroque music that concentrates on the lower sonorities, they perform works by Marin Marais (*Chaconne, Tombeau de M. Meliton, Couplets de Folles* from *Pièces de violes*) and Antoine Forqueray (*Suite in D*). \$20 or \$18; CMA and Musart Society members, senior citizens, and students \$16 or \$14; special student rate at the door only \$5; through the ticket center

1 Saturday

Meet the Director 10:30 Katharine Lee Reid chats with visitors

Gallery Talk 10:30 *Ink Paintings and Ash- Glazed Ceramics*. Lisa Robertson

Highlights Tour 1:30 CMA Favorites

2 Sunday

Lakewood Area Day Special activities and tours

Guest Lecture 11:00 *From Facade to Psyche: The Vienna of Freud, Klimt, Schiele, and Schoenberg*. Alessandra Comini, Southern Methodist University (co-sponsored by the Friends of the Cleveland Psychoanalytic Society)

Film 1:15 *The Mikado* (Britain, 1939, color, 90 min.) directed by Victor Schertzinger, with Kenny Baker, John Barclay, and Martyn Green. The D'Oyly Carte company is featured in this colorful film version of Gilbert and Sullivan's famous operetta about comic shenanigans in the high court of old Japan. \$4 CMA members, \$6 others

Gallery Talk 1:30 *Modern Japanese Prints*. Dale Hilton

Panel Discussion 2:00 *Connecting Artists with Commercial Clients*. Moderated by art marketing consultant Karen Brown (co-sponsored by the Textile Art Alliance)

Icelandic Music Festival 2:00 *CWRU Wind Ensemble*, Gary Ciepluch, director

Family Express 2:00–4:30 *Ancient Royal TreasURes*. Take a close look at Sumerian treasures, then create your own

Guest Lecture 3:30 *The Reconstruction of Ancient Mesopotamian Music*. Anne Draffkorn Kilmer, University of California, Berkeley

4 Tuesday

Highlights Tour 1:30 CMA Favorites

5 Wednesday

Adult Studio Class Begins 1:00–3:30

Drawing. Eight Wednesdays through May 24. Instructor, Jesse Rhinehart. \$80 for CMA members, others \$110; fee includes materials and parking. Visit the collection; work from live model and still lifes. Media include pencil, charcoal, conté, and ink. Limit 15. Call ext. 461 to register

Gallery Talk 1:30 *Modern Japanese Prints*. Dale Hilton

6 Thursday

First Thursday Curatorial consultation for members only, by appointment

Adult Studio Class Begins 9:30–noon *Beginning Watercolor*. Eight Thursdays through May 24. Instructor, Jesse Rhinehart. \$100 for CMA members, others \$135; fee includes paper and stretchers, parking. Participants provide their own paint, palette, and brushes. Limit 15. Call ext. 461 to register

7 Friday

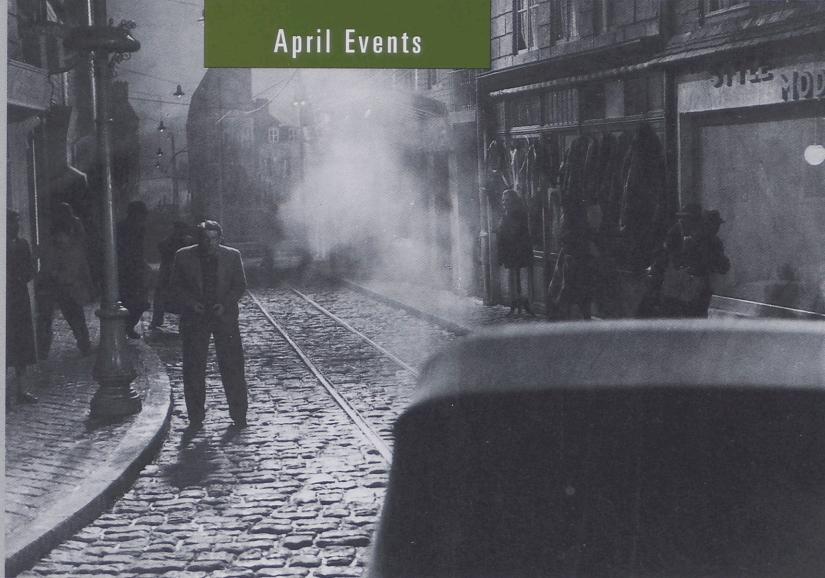
Adult Studio Class Begins 9:30–noon *Explorations in Batik*. Six Fridays. \$100 for CMA members, others \$135. Robin VanLear and JoAnn Giordano. Try batik, shibori, discharge techniques on cotton. Some experience suggested

Highlights Tour 1:30 CMA Favorites

Film

**Jacques Prévert:
Poetic Realist**

Jacques Prévert, one of the greatest of all screenwriters, penned some of the most enduring classics of French cinema. Born 100 years ago, Prévert eloquently reflected the major cultural movements and social upheavals of his day. Surrealism raises its head in the absurdist comedies *L'Affaire est dans le Sac* and *Bizarre, Bizarre* (both the 9th) and *Voyage Surprise* (the 26th). *The Crime of Monsieur Lange* (the 5th) crystallizes the youthful high spirits of the Popular Front. The approach of World War II brought on the downbeat mood of two later films, *Port of Shadows* (the 12th) and *Daybreak* (the 16th), two masterpieces of "poetic realism," a pre-WWII aesthetic that combined romance with harsh reality and a portent of doom. During the German Occupation, Prévert wrote subversive romantic dramas like *Lumière d'Eté* (the 19th) and *Children of Paradise* (the 30th), the latter set "safely" in the past. Prévert's touching scripts



immeasurably elevated the work of the filmmakers with whom he worked (Marcel Carné, Jean Renoir, Jean Grémillon, his younger brother Pierre Prévert). Prévert died in 1977. Admission to each program is \$4 CMA members, \$6 others. Special thanks to Diane Eberhardt at the French Consulate in Chicago and Martine Boutolle at the Bureau du Cinéma in Paris for their help in securing certain films for this series.

April's other film offering is a 1939 British film version of Gilbert and Sullivan's operetta (seen in *Topsy-Turvy*) *The Mikado* (the 2nd), featuring Martyn Green and the D'Oyly Carte company. Tickets \$4 CMA members, \$6 others.

Left, top to bottom: *The Bottom Line*, Bolcom & Morris, Virginia Rodrigues, and Jean Ritchie

Above: *Port of Shadows*

New Member Orientation 6:15**Guest Lecture 6:30 Early Writing and Scribal Education in Ancient Sumer.**

Stephen Tinney, University of Pennsylvania

Concert 7:30 Škampa String Quartet.

Prague's Škampa Quartet has performed in the great halls of Europe, Japan, Australia, and the U.S. In their Cleveland debut, they perform works by Mozart (*String Quartet*, K. 464), Beethoven (*String Quartet*, Op. 95, *Serioso*), and Smetana (*String Quartet No. 2* in D minor, *From My Life*). \$10; free to Musart Society members; CMA members \$5

8 Saturday

Lecture/Demonstration 10:00 Bach and Improvisation. Anthony Molinaro discusses Bach's Goldberg Variations and his own career as a pianist, jazz artist, and composer (co-sponsored by the Steinway Educators Partnership)

Gallery Talk 10:30 Floral Trails. Saundy Stemen

Highlights Tour 1:30 CMA Favorites

9 Sunday**Gallery Talk 1:30 When Knights Were Bold.** Lisa Robertson**Family Express 2:00–4:30 Ancient Royal TreasURes.** See Sunday the 2nd

Film 2:00 L'Affaire est dans le Sac (France, 1932, b&w, subtitles, 45 min.) directed by Pierre Prévert. *Bizarre, Bizarre* (France, 1937, b&w, subtitles, 90 min.) directed by Marcel Carné, with Michel Simon, Louis Jouvet, and Jean-Louis Barrault. Two surrealist crime comedies written by Jacques Prévert: one concerns a bungled kidnapping, the other a London mystery novelist accused of killing his wife. \$4 CMA members, \$6 others

Recital 2:30 Anthony Molinaro. J. S. Bach's *Goldberg Variations*

Lecture 3:00 A Turkish Camel Caravan: Life and Weaving of the Nomadic Sarikara Yuruks. Josephine Powell, photographer, discusses the nomadic people whose lives she followed from 1973 to 1990 (co-sponsored by the Textile Art Alliance, the Cleveland Rug Society, and the Turkish American Society of Northern Ohio)

11 Tuesday

Highlights Tour 1:30 CMA Favorites

12 Wednesday

Gallery Talk 1:30 When Knights Were Bold. Lisa Robertson

Curator's Lecture

6:30 Medieval Japan: Zen Monk-painters and Calligraphers. Michael Cunningham, curator of Japanese and Korean art

Film 7:00 Port of Shadows (France, 1938, b&w, subtitles, 89 min.) directed by Marcel Carné, with Jean Gabin, Michèle Morgan, and Michel Simon. In a foggy port thick with doom, an army deserter protects a woman from her lecherous guardian. A haunting, influential *film noir*, scripted by Jacques Prévert. 35mm print imported from France. \$4 CMA members, \$6 others

13 Thursday

Highlights Tour 1:30 CMA Favorites

14 Friday

Highlights Tour 1:30 CMA Favorites

Guest Lecture 6:30 Women of Ur: Gender and Sexuality in Ancient Mesopotamia. Jerrold Cooper, Johns Hopkins University

Viva Concert 7:30 Virginia Rodrigues.

The singer's debut concerts in Brazil were musical earthquakes, and her U.S. and European tours have left audiences amazed. Her powerful contralto is accompanied by a seven-piece band in music that swings from church music to ancient Afro-Brazilian drum patterns. Single tickets are \$24 and \$21, \$19 and \$17 for CMA members. Cleveland debut

15 Saturday

Gallery Talk 10:30 East Meets West: Tradition and Innovation in Modern Japanese Prints. Dale Hilton

Highlights Tour 1:30 CMA Favorites



Hands-on Art, Feet on the Move

The free kickoff event for parade season, **Circle of Masks**, is Sunday the 16th, 1:00–4:00. Drop in for maskmaking and performances. A flyer in the main lobby has details. **Parade the Circle Celebration 2000** will be June 10, and you can be in the parade for \$3 per person. Presented by the museum and University Circle Incorporated, the event is sponsored by Metropolitan Bank & Trust with generous support from the George Gund Foundation. Additional support comes from the Ohio Arts Council and the Cleveland Coca-Cola Bottling Company.

Basic Parade Workshops (starting April 28, Fridays 6:00–9:00, Saturdays 1:30–4:30, and Sundays 1:30–4:30 until the parade) help you create a parade entry. A workshop pass (individuals \$22, families \$60) entitles you to attend all basic workshops and more. Children under 15 must register and attend with someone older. Watch for *Special Focus* workshops in next month's magazine or pick up a flyer in the main lobby. Questions? Call ext. 483.

Try out four **Adult Studio Classes** this month. Call ext. 461 to register for any of these. Fees include parking. Sun-Hee Choi's monthly *All-day Drawing Workshop*, an intensive class for beginners to advanced students, is 10:30–4:00 on Saturday the 22nd (\$20 for CMA members, others \$40, fee includes materials). Three weekly adult studios begin: On Wednesday the 5th is *Drawing*, 1:00–3:30, eight Wednesdays through May 24 (\$80 for CMA members, others \$110; includes materials; limit 15); on Thursday the 6th is *Beginning Watercolor*, 9:30–noon, eight Thursdays through May 24 (\$100 for CMA members, others \$135, includes paper and stretchers; participants provide other materials; limit 15); and on Friday the 7th, 9:30–noon, *Explorations in Batik* begins and continues for six Fridays (\$100 for CMA members, others \$135; limit 12).

Family Programs are free, drop-in projects for the whole family. Hands-on workshops feature two or three different art projects each week. On Sundays the 2nd, 9th, 23rd, and 30th are **Family Express** workshops from 2:00 to 4:30 on the theme of *Ancient Royal TreasURes*.



16 Sunday

Circle of Masks 1:00–4:00 Artists Anna Arnold, Hector Castellanos Lara, and Wendy Mahon help you create masks inspired by world cultures. Performances by Jerome Anderson and Kristie Little; MorrisonDance; and Story Rhinehart.

Gallery Talk 1:30 *Floral Trails*. Sandra Stemen

Film 2:00 *Daybreak* (France, 1939, b&w, subtitles, 87 min.) directed by Marcel Carné, with Jean Gabin, Arletty, and Jules Berry. A man wanted for murder hides in his attic and ponders his life while the police close in. Co-written by Jacques Prévert. \$4 CMA members, \$6 others

Curator's Recital 2:30 Karel Paukert, organ. Music by J. S. Bach and Franck

Guest Lecture 3:30 Eric Fischl talks about his painting

18 Tuesday

Highlights Tour 1:30 CMA Favorites

19 Wednesday

Gallery Talk 1:30 *Treasures from the Royal Tombs of Ur*. Barbara Kathman

Preconcert Lecture 6:30 Richard Rodda gives a free lecture in the recital hall

Film 7:00 *Lumière d'Eté (Summer Light)* (France, 1943, b&w, subtitles, 90 min.) directed by Jean Grémillon, with Madeline Renaud and Pierre Brasseur. This love roundelay involves a vulnerable young woman, an alcoholic artist, an ex-dancer, an aging playboy, and a young engineer at a small country inn. Recalls Renoir's *Rules of the Game*. Script by Jacques Prévert. \$4 CMA members, \$6 others

Gala Concert 7:30 *Bolcom & Morris*: Joan Morris, mezzo-soprano, and William Bolcom, piano. This husband-and-wife duo is acclaimed for sublime interpretations of American popular songs from the late 19th century through the 1930s.

Over the past two decades, they have made nearly 20 recordings and have won a wide following with their captivating repertoire and their sophisticated yet unpretentious stage presence. "One of the great musical collaborations of our time." —*Boston Globe*. They perform works by Rodgers and Hart, Rodgers and Hammerstein, Cole Porter, Kurt Weill, Eubie Blake, and Lerner and Loewe. \$20 or \$18; CMA and Musart Society members, senior citizens, and students \$16 or \$14; special student rate at the door only \$5. Purchase tickets through the ticket center

20 Thursday

Highlights Tour 1:30 CMA Favorites

21 Friday

Highlights Tour 1:30 CMA Favorites

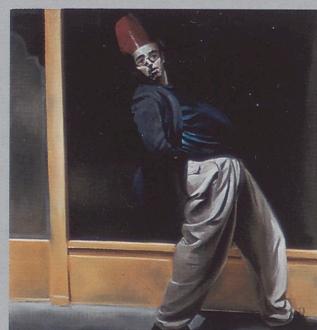
22 Saturday

All-day Drawing Workshop 10:30–4:00 Sun-Hee Choi's intensive class is for beginners to advanced students (\$20 for CMA members, others \$40; fee includes materials and parking). Call ext. 461 to register by Friday the 14th

Highlights Tour 1:30 CMA Favorites

Education

You'd need a few extra fingers to count all the **Guest Lectures** this month. On Sunday the 2nd at 11:00 is *From Facade to Psyche: The Vienna of Freud, Klimt, Schiele, and Schoenberg*, offered by Alessandra Comini from Southern Methodist University (co-sponsored by the Friends of the Cleveland Psychoanalytic Society). Later on that afternoon is *Connecting Artists with Commercial Clients*, a panel discussion monitored by art marketing consultant Karen Brown (co-sponsored by the Textile Art Alliance). Still on that very day at 3:30 is *The Reconstruction of Ancient Mesopotamian Music*, with Anne Drafkorn Kilmer from the University of California, Berkeley. On Wednesdays the 5th and 12th, curator of Japanese and Korean art Michael Cunningham lectures on *Ink Paintings and Ash-Glazed Ceramics* at 6:30. Also on the 5th, Lea Stirling gives an AIA lecture on *Leptiminus, Tunisia* at 7:00. On Friday the 7th at 6:30, Stephen Tinney from the University of Pennsylvania offers *Early Writing and Scribal Education in Ancient Sumer*. Sunday the 9th at 3:00, Josephine Powell presents *A Turkish Camel Caravan: Life and Weaving of the Nomadic Sarikara Yuruks*. On the 14th at 6:30, Jerrold Cooper from Johns Hopkins University presents *Women of Ur: Gender and Sexuality in Ancient Mesopotamia*. On Sunday the 16th at 3:30, artist Eric Fischl talks about his painting. Finally, on Friday the 28th at 7:00, Gary Tinterow from the Metropolitan Museum of Art presents a lecture sponsored by the Painting and Drawing Society.



Eric Fischl's Portrait of the Artist (oil on linen, 1998)

Thematic Gallery Talks or Highlights Tours leave from the main lobby at 1:30 daily. Saturday-morning talks are offered at 10:30 during children's art classes. Check daily listings for specific topics.

A new **Video** title begins each Tuesday and runs continuously during museum hours.

Art to Go: New Outreach Program to Schools

Beginning this September, trained volunteer teachers will begin to take "thematic suitcases" of works of art from the special education collection into area classrooms. Students (wearing gloves) will handle selected works of art during presentations. The program is available to schools located within a 30-minute one-way commute from the museum; curriculum materials relate objects to multidisciplined curriculum and provide proficiency connections. Call ext. 160 for further information. Registration begins April 3 for the fall semester.

23 Sunday

Gallery Talk 1:30 *Treasures from the Royal Tombs of Ur*. Barbara Kathman
Family Express 2:00–4:30 *Ancient Royal TreasURes*. See Sunday the 2nd
Curator's Recital 2:30 Karel Paukert, organ. Scandinavian works

25 Tuesday

Highlights Tour 1:30 *CMA Favorites*

26 Wednesday

Gallery Talk 1:30 *Enduring Tales: Greek Mythology*. Kate Hoffmeyer
Film 7:00 *Voyage Surprise* (France, 1946, b&w, subtitles, 108 min.) directed by Pierre Prévert, with Maurice Baquet and Martine Carol. Zany Jacques Prévert-penned comedy about a bankrupt old man who goes on a mystery tour in a broken-down bus. \$4 CMA members, \$6 others

New Music 7:30 *Cleveland State University New Music Associates*, Andrew Rindfleisch, director, with Shulamit Ran, guest composer. Winner of the 1991 Pulitzer Prize in composition, Shulamit Ran is one of the world's great composers. A former composer-in-residence with the Chicago Symphony Orchestra, she currently teaches at the University of Chicago. Cleveland's latest addition to the new music scene performs her *East Wind* for solo flute, *Soliloquy* for piano, violin, and violoncello; *Private Game* for clarinet and violincello; *Inscriptions* for solo violin; *Mirage* for flute, clarinet, violin, violoncello, piano, and conductor. Shulamit Ran and Andrew Rindfleisch give a preconcert talk at 6:30

27 Thursday

Highlights Tour 1:30 *CMA Favorites*

28 Friday

Highlights Tour 1:30 *CMA Favorites*
Basic Parade Workshop 6:00–9:00
 Make masks, costumes, floats, and giant puppets using papier mâché, cloth, and recycled materials. A workshop pass (\$22/individual, \$60/family) lets you attend all basic workshops. Open to all; kids under 15 must register and attend with someone older. Register during any workshop. Questions? Call ext. 483.

Guest Lecture 7:00 Gary Tinterow, Metropolitan Museum of Art, New York. Sponsored by the Painting and Drawing Society

Concert 7:30 *Jean Ritchie: An American Music Legend*. Heir to the pioneers who settled the Kentucky Cumberlands, Jean Ritchie is "one of the finest authentic traditional folk singers we have . . ." (*New York Times*). At age 78 her voice is still powerful and disarmingly sweet. Tickets are \$17, 15 CMA and Folknet members. Gartner Auditorium. Presented in conjunction with Folknet

Garden Court Concert 7:30 *CWRU Early Music Singers*, Ross Duffin, director, perform *Choral Masterpieces for the Millennium II*: works by Ciconia, Du Fay, Ockeghem, Wilkinson, Guerrero, Arcadelt, de Wert, Monteverdi, Byrd, and others

29 Saturday

Basic Parade Workshop 1:30–4:30 See Friday the 28th
Highlights Tour 1:30 *CMA Favorites*
Recital 3:00 Richard Stone, lute. Works by J. S. Bach in the garden court

30 Sunday

Basic Parade Workshop 1:30–4:30 See Friday the 28th

Gallery Talk 1:30 *Enduring Tales: Greek Mythology*. Kate Hoffmeyer
Film 1:30 *Children of Paradise* (France, 1944, b&w, subtitles, 195 min.) directed by Marcel Carné, with Jean-Louis Barrault, Arletty, and Pierre Brasseur. Recently voted the best French film of all time by French critics, this epic focuses on the lives and loves of theater people in 19th-century Paris, and on the counts, courtesans, and criminals who circulate around them. Screenplay by Jacques Prévert. \$4 CMA members, \$6 others

Family Express 2:00–4:30 *Ancient Royal TreasURes*. See Sunday the 2nd

New Organ Music 2:30 *Cleveland Composers Guild* presents New Music for Organ: works by Lisa Rainsong (*Sonata*), Jennifer Conner (*A Teller of Tales*), Loris Chobanian (*Fantasia for Organ duo "Bach-Riemenschneider"*), Frederick Koch (*Deo Gratias*)

Plan Your Visit to *Faces of Impressionism*

Faces of Impressionism promises to draw a great number of visitors. Here's a list of the things we've done to help enhance your visit:

Extended Exhibition Hours: The exhibition will be open ten additional hours a week beyond normal gallery hours: **Thursday and Saturday evenings until 9:00 and Tuesdays and Sundays until 6:00.** Note that the extended hours apply only to *Faces of Impressionism*. The permanent collection hours remain as usual. The show will also be **Open Memorial Day**, Monday, May 29, 10:00 to 6:00.



Members Mondays are June 12, June 26, July 17, and July 24, 1:00–6:00. See the exhibition without the public crowds; guests may attend at the regular price. Audio tours are \$3, guests \$4. The Café, Stores, and restrooms are open, but the permanent collection is closed.

Tickets (issued for entry every 30 minutes) are free for members. The audio tour is \$3 for members. You can and should buy tickets in advance for the exhibition and for many Summer

Evenings events (see the insert in this issue). The sooner you order your tickets, the better your choices. You may buy tickets in person, through our website, or by telephone. Most tickets are available through our website: www.clemusart.com. Ordering by web helps reduce the volume of phone calls and thus improves overall service. A convenience fee (approximately \$3 per ticket) is set by tickets.com. The convenience fee for **Phone Orders** is \$1 per ticket for members, \$2 non-members. Our ticket center saves you money, but since we do not have the expensive facilities and staff of a high-volume ticket agency, we ask your help in spreading out the workload: please order early.

When to come: To avoid crowds, consider attending during the first few weeks (July will be especially busy); during the extended hours; weekdays between 2:00 and 6:00; or Sunday mornings.

The **Members Preview** is Saturday, May 27, 10:00–5:00. It's free, but tickets are required, so order early. The **Members Party** starts at 6:00 that evening. Tickets are \$25 for members, \$35 for guests. Order now to be assured of an exhibition entry time.

For a **Speakers Bureau** presentation, call Nancy McAfee at ext 484. Check the website or call the museum for details on **Hotel Packages** for travelers.

Below: Jean-François Millet, Departure for Work (1858, pastel, Sterling and Francine Clark Art Institute, Williamstown, Massachusetts)

Take Note

Lakewood Area Day is Sunday the 2nd, 1:00–4:00. If you live in Lakewood or the adjoining neighborhoods of Cleveland, don't miss this chance to join your neighbors at the museum for a full afternoon of activities. RTA shuttles leave from Lakewood Park on Lake Avenue and Cudell Improvement Corporation on Franklin Boulevard at 12:30 pm. Roundtrip \$2. Return shuttle leaves at 4:00.

The museum's office of gift planning is pleased to host **Planning for a Lifetime**, a special seminar for women, May 24 at 4:00. Learn about the unique estate planning and financial needs and concerns of women with experts Heather Ettinger, Ellen Halfon, and Cathi Veres. Parking is free to seminar attendees. To register for the free seminar, please call ext. 586. Look for more details in next month's magazine.

The Federation of Indian Community Associations of Northeastern Ohio has awarded the museum the **Friend of India Award**, given in recognition of the museum's contribution to local, domestic, and international awareness of Indian art and culture.



It's worth a day trip to the Frick Art and Historical Center in Pittsburgh to catch **Jean-François Millet: Drawn Into the Light**, gathering about 60 drawings, pastels, and paintings from international collections. The show runs through April 23. Other shows this year feature the Aesthetic Movement in America, artist Vik Muniz, and 18th-century French painting. Visit the Frick website at www.frickart.org or call 412-371-0600 for more information.

We're organizing a **Members-only Trip to the Detroit Institute of Arts** to see the special exhibition *Van Gogh: Face to Face* on Thursday, April 13. See about 50 paintings and drawings. Call ext. 589 for information or to sign up.



Volunteers Needed: Join the Parade

To make Parade the Circle happen, we need lots of help from volunteers in advance and on parade day. Please fill out and return this form, attn. "Volunteers." We'll contact you.

Please check all that interests or applies to you.

Parade Day

Parade Day

Saturday, June 10

Parade at noon. Festivities 11:00–4:00.

Dozens needed. Face painting, T-shirt and poster sales assistance, registration and lineup assistance, inflating balloon arches, pulling floats, and more.

Questions? Call ext. 593.

Mask Festival

Sunday, April 16. See calendar listings.

Getting Ready for the Parade:

Poster and Flyer Distribution

Mid-May to early June.

Workshop Help. Sew, mâché, paint, build. All experience levels welcome. Mid and late May, early June, and crunch week (the week before the parade).

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Above right: Gail and Bill Calfee, winners of the Pieter Bouters floral arrangement at the Director's Circle preview for Still-Life Paintings from the Netherlands last autumn

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List as of February 15, 2000

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